DOCTOR WHO

SERIAL U

THE MYTH MAKERS

by DONALD COTTON

An Adventure in Space & Time

An Adventure In ~SPACE AND TIME~

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The TARDIS lands on the plains before the city of Troy, and the Doctor finds himself a witness to the fight between Achilles and Hector, in which the latter is killed. Achilles thinks the Doctor is the god Zeus, and that he owes his victory to him. He insists on taking the old man back to the Greek camp where Agamemnon has an open mind on the question, and Odysseus is distinctly sceptical of the Doctor's divinity. Steven has seen what is happening via the TARDIS' scanner, and sets off to rescue the Doctor.

Odysseus' mute servant, Cyclops, reports to his master what has been happening at the TARDIS, and Steven is promptly taken prisoner. Odysseus then tells the two time travellers that the TARDIS has vanished.

The Doctor is forced to admit he is not Zeus, and tries to tell Odysseus the truth. The Greek leader decides that so far-fetched a tale must be true, and says he will release them in two days. In the meantime, they must devise a scheme for the capture of Troy.

The TARDIS has been taken into Troy by a party of Trojans, led by Paris. His father, King Priam, is unenthusiastic about the trophy and his sister, the High Priestess Cassandra, refuses to have it in her temple. Inspite of her brother's protests, she decides the TARDIS must be sacrificed to the gods. The fire is about to be lit when Vicki hastily emerges. She announces herself as a being from the future.

Cassandra matches Odysseus in scepticism, and demands that Vicki be put to death. Apart from her ever-present pessimism, Cassandra scents a rival! Priam and Paris disagree. The King likes the look of the girl, although he finds her name outlandish, and changes it to Cressida.

Cyclops brings the news of Vicki's arrival in Troy to the Greek camp. Steven, taking the name and clothes of Odysseus' dead friend Diomede, leaves for the city to try and rescue her, and allows Paris to take him prisoner.

Vicki has made friends with Priam, and with one of his other sons, Troilus. However, when Steven is brought in they obviously know each other, and both are taken off to the dungeons. Vicki is given two days in which to use her supernatural powers to drive away the Greeks, and so prove she is not a spy.

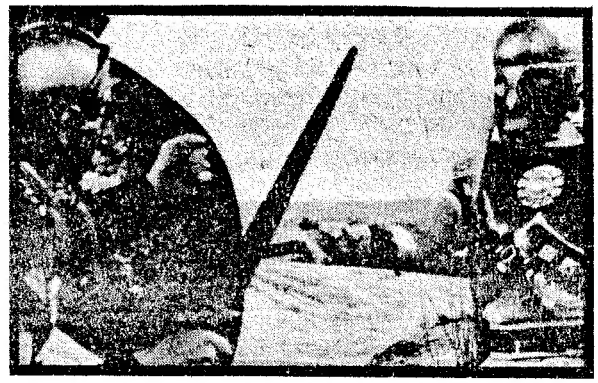
The Doctor suggests catapaulting men by flying machine into Troy. Odysseus is doubtful about this idea, although he is willing for the Doctor to be the first subject of the experiment.

Steven is able to give Cyclops a message warning the Doctor not to attack the city for two days. However, Cyclops is killed on his way back to the Greek camp. At this point, the Doctor is now working on an idea for a large wooden horse.

The following day, the Trojans find this great wooden horse and, thinking it is their ancient tribal god, the Great Horse of Asia, conjured up by Vicki to drive away the Greeks, they restore her to favour. Watching as the horse is brought into the city, Steven warns Vicki that Troilus will be in danger, and she must get him away. Vicki tells Troilus the pseudo-Diomede is on the plains outside the walls and sends him there. Instead of Steven, though, Troilus finds Achilles and kills him.

The Greeks emerge from the horse at night and open the gates of Troy. The city is taken, and Odysseus claims the TARDIS as his part of the spoils. Steven is badly wounded, and helped into the ship by Cassandra's hand-maiden, Katarina. In the meantime Vicki has elected to stay behind. She leaves the city to join Troilus, and they meet a party of escaping Trojans under the command of Aeneas. The TARDIS dematerialises, with the Doctor, Steven and Katarina aboard.

DRAMA EXTRACT



The aged ruler of Troy, King Priam, suddenly became aware of the new addition to the square's architecture. He pointed to the tall, blue box. "...What is that you have got there?"

Puffing out his chest, Paris replied importantly: "A prize, father, captured from the Greeks."

"Captured, you say," said Priam, distinctly unimpressed. "I'll wager they were glad to see the back of it. What is it?"

Caught off guard by the sudden question Paris hastily assessed his new-found trophy. "Well, really it's a sort of, er...a sort of shrine...or so it seems..."

"And what, may I ask, do you propose to do with this seeming shrine?" asked Priam in a slow, measured voice.

Paris shuffled uncomfortably. "Well, I had rather thought of putting it in the temple."

"You're not putting that in my temple!" All heads turned as the figure of Cassandra, High Priestess of Troy and daughter to Priam, swept majestically into the square. She spared the blue box a moment's disdainful glance and then rounded on her somewhat shamefaced brother.

Priam nodded. "I should think not indeed - bringing back blessed shrines! Go and bring back Achilles' body if you want something useful to do. Get back to the war!"

"And take that thing with you," added Cassandra.

A pained expression crossed the face of Paris as he contemplated the prospect both of a confrontation with the Greek champion and the long trek to return the mysterious box to the plains beyond Troy. "Oh really," he protested. "If you only knew the weight of this... this thing! Father, if Cassandra doesn't want it, can't we just leave it where it is for the moment?"

"In the middle of the square?" said Priam, incredulous.

"Yes. I mean, it could be a sort of monument..."

"A monument to what?"

"Well, to my initiative for instance. After all, it is the first sizeable trophy we've captured since the war started. It will probably turn out to be quite useful."

"What sort of use would you suggest?" enquired Cassandra dourly.

"What sort of use?" laughed Paris grandly. He gestured towards the strange edifice, and was about to reply when he suddenly realised he had no idea to what use they might put a large, blue box, which adamantly resisted all efforts to gain entry to it. He pondered this a few moments before replying somewhat weakly, "I don't quite know actually; but, I mean, once we've examined it thoroughly it will probably turn out to have all sorts of uses."

"I'm quite sure," Cassandra nodded. "Uses to the Greeks!"

The King inclined his head in her direction. "What do you mean?"

"Why do you imagine they allowed you to capture it?" Cassandra said, fixing her brother with a steely gaze.

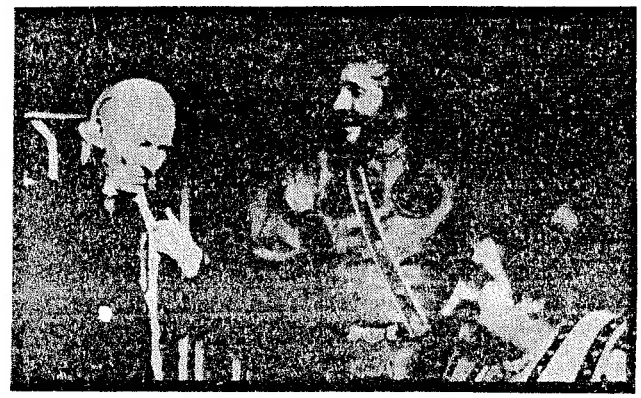
"Allowed me! Allowed me!" Paris bellowed. "Now you look here, Cassandra..."

"Where did you find it?" she interrupted.

"Where did I find it? Where do you think? Out there, in the middle of the plain," replied Paris, a note of doubt in his voice...

STORY REVIEW

Trevor Wayne



In their attempt to sell this particular story BBC Enterprises had this to say in the preamble to their synopsis: "Doctor Who has often been involved in comic situations before, but this is the first time he has really been interpreted as 'High Comedy'. Certainly these are the most sophisticated scripts so far used in the series." There was not a Trades Descriptions Act in 1965, which is just as well for the BBC. An example of the 'High Comedy' and "sophisticated scripts" is Paris' response to Cassandra's cries of "Woe to Troy" (etc.) as his soldiers drag the famous wooden horse into the city. "It's too late to say whoa to the horse..."!!

This story came at a crucial stage in the series' history; the original producer was leaving and a member of the regular cast was to be written out at the same time. It was perhaps the wrong time to try this sort of 'experiment'. John Wiles, the incoming producer, was very knowledgeable about the myths of the Trojan War, and the idea of a 'Doctor Who' story set in 'Homeric Troy' naturally appealed to him.

The story of Troy was familiar to everyone who had studied Greek at school. However, by the 1960's Greek and even Latin were being taught at very few schools; so the idea to make a joke from the subject material by which most people were inflicted with ancient Greek grammar was a rather dated one. It may be true that 'Doctor Who' was ready for a comedy interpretation at this time, but it was rather clumsy programming to interrupt a promising, very grim and exciting Dalek story with this rather trite exercise.

Despite an impressive cast the characterisation is generally weak and superficial. At times it is little more than shallow caricature of one element of the personality of each of the Homeric heroes. Although Barrie Ingham's camp Paris is rather engaging (following his 'camp' Alydon in the film 'Doctor Who and the Daleks') for most of the time the players exude the air of a tired Music Hall act. The strongest character is Ivor Salter's Odysseus, a cynical pirate, who is given the lion's share of the lines. For the Trojans, Priam has probably the best part; but his air of impatience with his children - the cowardly Paris and the wailing, pessimistic Cassandra - serves only to remind the viewer of his own boredom and impatience to return to the Daleks.

The small, unspectacular sets give the whole piece a rather claustrophobic atmosphere, and absolutely no sense of any 'real' time or place; it often seems to be an animated script and nothing else. (Perhaps it was all supposed to take place in the imagination of a bored second former.) Adding further to the small scope of the production is the fact that the action seems to take place only over a period of some forty-eight hours. At first the Doctor dismisses the wooden horse as a fiction of Homer's, but is finally compelled by circumstances to "invent" it himself. This provides us with the impression that the whole four episodes of 'The Myth Makers' are little more than an extended version of the jokey idea of how the intervention of time-travellers (i.e. the Daleks) caused the mysterious abandonment of the 'Marie Celeste' in 'The Chase'.

In the mid-'fifties Robert Wise spent five million dollars making a spectacular and woefully inaccurate film of 'Helen of Troy'. It was re-released in the early 'sixties and still failed to appeal to British audiences. 'The Myth Makers' was made on a fraction of the budget of the film, and it showed! It was totally unspectacular; hardly any extras as soldiers, no battles and only an indifferent, small model to represent the fabled wooden horse. Without Homer's strong characters or any spectacular element the retelling of the tale of Troy was bound to fail unless some other twist could be produced. Unfortunately, neither writer Donald Cotton nor script editor Donald Tosh, nor indeed Producer John Wiles, were able to produce the magic ingredient required.

The only reason this story cannot be dismissed entirely is that one of the regular cast made her exit, and her replacement joined the 'crew' of the TARDIS. Maureen O'Brien was at last ridding herself of the insipid Vicki. However, even this was handled rather ineptly. Priam rechristens her "Cressida", and almost straight away she and the young prince Troilus are attracted one to the other. It was a good idea to write her out of 'Doctor Who' and into legend but for the fact the story of Troilus and Cressida appears to be wholly medieval. A fact naturally played down in the script is that, by remaining behind, Vicki faces almost certain death. Her expressed hopes of going with Aeneas to found a "new Troy" are very optimistic indeed. Steven, as usual, fared rather badly in this story. Disguising himself as Diomede, a Greek, he allows himself to be captured by Paris in order to get into Troy to rescue Vicki. In a medieval version of the tale by the French writer Benoit (from whom Chaucer took his ideas) Breseis (Cressida) is loved by Troilus, but she goes to join her father in the Greek camp and transfers her affections to Diomede the Argive.

It is quite unforgiveable of the Doctor to abandon this immature girl, on the strength of a teenage crush in the barbarous Bronze Age at the end of a long war. As the final episode closes the drama missing from the previous episodes suddenly appears as the Greeks sack Troy and Steven is seriously wounded in the fight. Taking the Trojan girl Katarina aboard the TARDIS the Doctor leaves the doomed city and the threats of Odysseus, whom Cassandra assures will not see his home for another ten years...

This story might have worked if taken more seriously; or perhaps if it was as sophisticated as the BBC claimed. Why not have the TARDIS itself as the 'wooden horse' filled with Odysseus' men? Then perhaps Homer could have dismissed the story as unlikely and written of his own Wooden Horse of Troy.

RADIO TIMES

Issue dated:

16th. - 22nd. October 1965

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THE time and space voyagers in the good ship *Tardis* come down to Mother Earth for their latest adventure—but to a world as remote from our own as any distant planet. The place where the vessel materialises this time is nowadays a not-very-exciting plain in Asia Minor; but it was not always so. Once, some thousands of years ago, it witnessed the most famous clash of arms ever sung by a poet: the Trojan War.

It is into this heroic age that Dr. Who and his companions are thrust in their latest adventure, which has been written by **Donald Cotton**. There are four episodes in the story, and the first of these sees them emerging from *Tardis* on to a sandy scrub-strewn plain. Near their landing place, an epic duel is in progress; the contestants are Achilles, champion among the Greek attackers, and Hector, the loud-boasting Trojan.

As curious as ever, the Doctor intervenes to check his position. His appearance abruptly decides the outcome of the fight. But it also does something more, for as a result he is hailed by Achilles as Almighty Zeus, come from Olympus to aid the Greek cause. From then on the Doctor and his friends find themselves becoming more and more a part of the great legend.

In this action-filled but not too serious tale, the part of King Priam of Troy is played by the distinguished actor and revue artist **Max Adrian**, while Paris—seen here as a character gone somewhat to seed in the years that have passed since he started the whole business by making off with Helen—is played by **Barrie Ingham.**

Vicki was the first instance of a replacement crew member aboard the TARDIS; ideally a similar figure who would perform the same functions as the character just departed from the series. Portrayed by Maureen O'Brien, Vicki was doomed from the outset because she was so obviously based on her predecessor. However, she had absolutely none of Susan's depth of character which could at times be spellbinding. Susan was a success because - although young in body - she was mature of mind and spirit; as much of an individual as the Doctor himself, with her own intelligence and her own motivations. Maureen O'Brien has herself gone on record on more than one occasion giving her opinion, in no uncertain terms, about her time in 'Doctor Who'. "I found the role limiting, to say the least," she comments. "...To look frightened and scream a lot is not very demanding to an actor." Sobering words indeed; to an extent justified, as Vicki never really amounted to a great deal. However, I must admit to being a little puzzled by her hysterical reaction to both the programme and the character, since not only did she give a good account of herself as an actress, but the character really wasn't such a "wet" as history and failing memory would have us believe.

From her first appearance in the opening scenes of 'The Rescue', dressed in a scarcely decent skirt (soon modified to black tights, I notice) it was fairly obvious the sort of character we were going to be presented with; the archetypal "juvenile lead", the first in a series which would be of only varying success. She possessed none of Susan's intellect, and behaved in a most irritating manner at times (See 'The Rescue' - "11-07"). Despite all that, though, she also came across initially as being somehow quite endearing. Unfortunately this promising if unassuming start came to nothing in the next few serials as it gradually became evident there really wasn't a great deal that could be done with her. 'The Romans' and 'The Web Planet' saw her hardly moving away from the Doctor's side, whilst 'The Crusade' saw her doing little else except trying to pass herself off as a boy, leaving all the action to the two school-teachers.

Things began to improve with 'The Space Museum', wherein Vicki actually branched out and did something on her own for a change. In 'The Time Meddler', freed now from the imposing shadows of Ian and Barbara, she was effectively paired off with the new TARDIS recruit Steven Taylor. Together Vicki and Steven worked well as companions, if only for the short time she had left in the series. Her swan-song came with 'The Myth Makers' where, renamed Cressida, she left the TARDIS to start a new life with a Trojan prince, Troilus.

Although Maureen O'Brien's criticisms are in some ways justified I do feel that she is being very hard on the series and on Vicki. I wouldn't dream of going as far as to say Vicki was a great success, but neither was the character a total disaster.

KATARINA

Jeremy Bentham

Katarina was Cassandra's personal hand-maiden, a position scarcely one rung up from that of slave drudgery in Trojan social classification. To all intents and purposes she was a slave girl. True enough, her attire mirrored this in the form of a simple one-piece patterned tunic, belted at the waist, and incorporating a hood. She was first introduced to the viewer as late as episode four of 'The Myth Makers' when Cassandra, tiring of the constant hecklings about false prophecy from Priam and Paris, summoned Katarina and instructed her to spy on Cressida (Vicki) in the hope of gathering evidence that would prove her to be a Greek spy.

For the rest of that episode Katarina featured mostly in the background. Cressida had to accept her constant presence, since it would have broken court etiquette to have refused the "gift" of a hand-maiden. Thus, Katarina was always with her, but playing no part in the drama. In fact, during the all-important scene just before the Greeks descended from the wooden horse, where Cressida pleaded with Troilus to leave the city for reasons she would not explain, Katarina was conveniently asleep.

Only really in the closing five minutes did she come to the fore. Steven was badly wounded by a sword thrust from a Trojan soldier and Cressida knew he would need help getting to the TARDIS. Summoning Katarina she ordered the hand-maiden to go with the Doctor and help Steven. This she did, and in the process was brought aboard that vessel of wonder, the TARDIS. Only then, as the ship dematerialised before the incredulous eyes of the bellicose Odysseus, did the fact sink home that Katarina had replaced Vicki aboard the ship.

Her character development, then, did not really begin until the subsequent story, and there it only had a scant three episodes in which to do so; although, as it turned out, those three episodes were more than adequate (See 'The Daleks' Master Plan').

The tragedy of Katarina was that she had very little character to begin with, and thus little scope existed for writers to extrapolate. Indeed, her's is a character to which a writer would have difficulty fathoming any depth, aside from the traditional need to give the companion the "feed lines" demonstrating the Doctor's wisdom. The major distinguishing factor between Katarina and Vicki was that the former's death had been prophesied for the near future, and the latter had probably stepped into the valley of death by leaving the TARDIS at a violent stage in the history of her own planet.

Katarina was fiercely loyal to her new master and could only relate to the TARDIS and to futuristic landfalls as a divine journey to her place of perfection. She called the Doctor "lord", a title which aggravated one who preferred others to adopt more subtle recognitions of his genius, and she carried out her instructions to the best of her ability. Nowhere in her character were there any signs of aggression which a good writer can seize upon and exploit in dialogue scenes. Her "training" as a slave girl meant she could only comply, never suggest; a position which left her even more out of things once the environment changed to a future world.

'The Myth Makers' was recorded at the BBC's Riverside Studios by the Thames due to the non-availability of studio space at the Television Centre.

Exterior views of the city of Troy were done on a model stage at Ealing. The walled city on its desert location was represented as a large model, designed by John Wood and built by an externally contracted company. A model of the wooden horse was also built to scale with the city for the scenes of it being dragged towards, and into, Troy. Actual movement of the model was effected by the simple process of pushing the miniature horse. Because of the technical and cost prohibitions involved in doing a matte shot, camera angles were kept low for these scenes to avoid any need to show people in camera-shot with the horse as it was brought into Troy.

The serial opened with a lengthy filmed sequence of the fight between Achilles and Hector, arranged by stunt expert Derek Ware, who also orchestrated the main fight scene during episode four. Pat Gorman and Michael Wilder doubled for Cavan Kendall and Alan Haywood for the distance shots of the two warriors fighting.

This serial also featured the first use of night telecine recording in 'Doctor Who', albeit only for the short sequence of Steven running down to the Greek camp after the "capture" of the Doctor.

The credits sequence at the end of episode one differed from convention in that the roller captions were seen against a background of the Trojan plaque symbol which, naturally, was the head of a horse.

King Priam, played by the late Max Adrian, appeared only in episodes two, three and four, and was never seen to meet the Doctor. This was deliberately scripted by the writer after William Hartnell expressed a preference not to act in scenes with an artist who was both Jewish and gay.

Although episode two had a very large cast of non-speaking extras for the crowd scenes (the main square of Troy was the largest set in this serial) some BBC stock footage was used for establishing shots of crowded streets.

A raised set was used for the scene of Vicki and Steven together in the Trojan dungeons. The cell interior was on ground level, but to give the impression it was underground the high window of the cell looked out onto a raised platform, on which extras would occasionally walk by the window to suggest the sunken effect.

Contrary to popular belief the BBC did not build a full-size mock-up of the wooden horse. Cost alone ruled this out. They did, however, build a full-scale replica of one leg and used this as the focal point for scenes involving the horse itself. Quick intercuts to the model, seen from below, helped to give the impression of size, as did the simple trick of positioning a silhouette of a horse in front of a studio light and allowing its shadow to cast over the night time scenes in Troy before and during the descent of the Greeks. The opening of the horse and the emergence of the Greek soldiers was done with clever editing of two separate shots. The first, on telecine, was a tight low shot of a trap-door opening on a wooden platform and a soldier seen throwing out a rope ladder. The next shot, done at Riverside, depicted the leg of the horse and the rope ladder dropping into frame beside it.

For the last episode extensive use was made of the Trojan Square set constructed at Ealing which had been used before, though only for establishing shots in episode three. Most of the battle scene between the Greeks and the Trojans was done on film. Other sequences of this scene were done in the Riverside studio, particularly the wounding of Steven, wherein Derek Ware himself appeared as the soldier responsible to ensure Peter Purves would not be hurt.

The fight between Troilus and Achilles was also done at Ealing on the smaller "plain" set.

Vicki's final scene, in which she finds Troilus and sees in the distance the horsemen of Aeneas riding towards them, featured a short extract from the film 'Travellers to Kurdistan' for the sequence after Vicki points out of camera-shot to the horsemen.

A rarity for 'Doctor Who' was the use in this serial of a full orchestra to provide the incidental music, which was composed and conducted by Humphrey Searle, best known for his work in the film industry.

The closing scene in episode four of the Doctor looking towards the TARDIS' Time Rotor, as he speculated on the chances of finding help for Steven, mixed to the Trojan Horse model which, in turn, was a background to the roller captions for that episode.

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PRODUCTION CREDITS

~ Compiled by Gary Hopkins ~

SERIAL "U" FOUR EPISODES BLACK AND WHITE

"TEMPLE OF SECRETS"	-	16th. October 1965
"SMALL PROPHET, QUICK RETURN"	-	23rd. October 1965
"DEATH OF A SPY"	-	30th. October 1965
"HORSE OF DESTRUCTION"	-	6th. November 1965

CAST

DOCTOR WHO....WILLIAM HARTNELL
VICKI.....MAUREEN O'BRIEN
STEVEN.....PETER PURVES

ACHILLES.....CAVAN KENDALL
HECTOR.....ALAN HAYWOOD
ODYSSEUS.....IVOR SALTER
AGAMEMNON.....FRANCIS DE WOLFF
MENELAUS.....JACK MELFORD
CYCLOPS.....TUTTE LEMKOW
KING PRIAM.....MAX ADRIAN
PARIS.....BARRIE INGHAM
CASSANDRA.....FRANCES WHITE
MESSENGER.....JON LUXTON
TROILUS.....JAMES LYNN
KATARINA.....ADRIENNE HILL
SOLDIERS.....PAT GORMAN
MICHAEL WILDER, PETER ROY
DEREK SCHAFFER, PETER DAY
JOHN FREEMAN, STEVE POKOL
TONY HENNESSY, DONALD SIMONS

EXTRAS:
MARY McMILLEN
RUSSELL SCOTT, PETER STEWART
JAMES HAMILTON, GARY WYLER
KEN NORRIS, MICHAEL STEVENS
PAUL BARNES, JOANNA SMITHERS
DOREEN UBELS, CARA STEVENS
MARGARET BASS, VICTOR BAILEY
JACK DUGGAN, WALTER HENRY
IAN ANTON, JOHN MOYCE
LESLEY BRYAN, JACK ROLANDS
GERRY ALEXANDER, JOHN MOORE
JOHN MAY, MICHAEL OSBORNE
DAVID GRENAU, ERIC BLACKBURN
DARRELL RICHARDS, MIKE REID
RICKY LANCING, GRAHAM HARDY
NORTON CLARK, RALPH CARRIGAN
ROY DOUGLAS, DAPHNE GREEN
CHRISTOPHER STEPHENS
MICHELLE BARRY, STEPHEN UBELS
BEVERLEY AND PAT STEPHENS

CREW

FIGHT ARRANGER.....DEREK WARE
PRODUCTION ASSISTANTS.DAVID MALONEY
RICHARD BROOKS
ASSISTANT FLOOR MANAGER
DAWN ROBERTSON
COSTUME SUPERVISORS.....DAPHNE DARE
TONY PEARCE
MAKE-UP SUPERVISOR
ELIZABETH BLATTNER
MUSIC.....HUMPHREY SEARLE
STORY EDITOR.....DONALD TOSH
DESIGNER.....JOHN WOOD
PRODUCER.....JOHN WILES
DIRECTOR.....MICHAEL LEESTON-SMITH